



R A P H A E L

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MENTOR GRAVURES

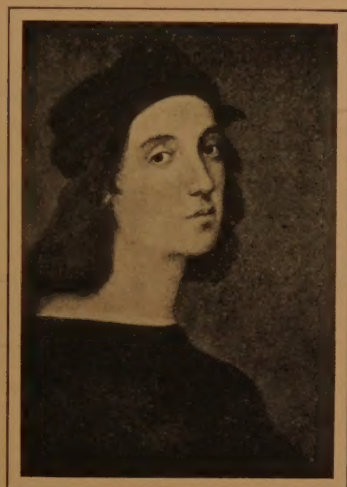
THE TRANSFIGURATION

DETAIL OF MOTHER AND
CHILD (THE SISTINE
MADONNA)

POPE JULIUS II



Portrait
of the Artist



In the Uffizi Gallery, Florence

MENTOR GRAVURES

THE MADONNA OF THE
GRAND DUKE

THE LADY WITH THE VEIL

PORTRAIT OF MADDA-
LENA DONI



By
Himself

"Raphael's nature and achievement were so perfectly balanced that we may confidently say no modern artist ever attained to such purity and completeness of thought, or to such clearness of expression. His art is, as it were, a draught of fresh water from the purest spring."—Goethe.



HERE has always been a glamor of romance about Raphael. It began before he died and has continued down to the present day. He was young, handsome, gracious, highly gifted, astonishing in accomplishment, famous among artists, patronized by popes and kings. He appeared in the noontide of the Renaissance, drew all eyes by his radiant genius, and then, before twilight had set in, passed out in splendor as a star in the blue. His was assuredly a meteoric career, and for many years his name was one to conjure with, and implied the very highest rank in art. It was believed that because he was famous his pictures were above criticism and beyond reproach. Writers spoke of him as the "prince of painters," and poets as "Raphael the Divine." He was the beloved of mankind, the darling of the gods.

But alas! his name and his work have come on down into a critical age, the high estimate of his contemporaries has been modified; and today Raphael is suffering in some quarters from a revulsion of sentiment. He now receives scant justice. Painters who have seen only his madonnas will tell you what a vastly over-estimated artist he is; and critics who are intent upon pushing up Hals or Velasquez or Goya think it necessary to pull down Raphael and put him in the dunce's corner. Poor Raphael! Like many another he has been the victim of indiscriminate judgments.

Will he survive the ordeal? Assuredly. He is still one of the great ones in art, and those who think him finally disposed of reckon without their host.

Raphael's Fame

Of course much of Raphael's fame with the masses was founded on his handsome types and his somewhat over-wrought Perugian sentiment. No painter's reputation could rest upon such superficial bases. Murillo has still a vogue by virtue of his sweet faces, but there is nothing else to his art. He never stood high with artists. Raphael, on the contrary, was a draftsman, a designer, a space-filler—in short, a great craftsman who led half the artists of Italy bound to his car. His great skill and intelligence and his tremendous influence cannot be questioned. The young painter of today who puts his impres-



THE MADONNA OF THE GOLDFINCH
In the Uffizi Gallery, Florence



THE MADONNA OF THE MEADOW
In the Vienna Museum

sions on the canvas with a palette-knife thinks Raphael primitive because he did not paint in the modern method. He forgets that in other times there were other methods, and probably he never knew how good a painter Raphael was even from a palette-knife point of view. Some of his late portraits would astonish the moderns if they could be induced to look at them. But, of course, Raphael was a Renaissance Italian not a present day impressionist; and he perfectly reflected in his art his time, his race, and his people. That is the best that can be said for any artist.

His Madonnas

The time was one when the Church was still in power, and the demand was for church art, not color notes of ladies in yellow at pink teas. Raphael's chief patron was the Church, and his chief works were madonnas, altar-pieces, great wall paintings, mural decorations. Almost all of his madonnas now suffer greatly from having been taken out of the churches for which they were painted, and hung in galleries where their meaning is distorted or lost, and their look is falsified by harsh lights and strange

surroundings. The smaller madonnas, like the "Madonna del Granduca," (Madonna of the Grand Duke) are not much injured by the removal, and these are the pictures still greatly admired. The fine spirit and purity of type in the "Madonna del Granduca" are still apparent though the picture hangs in the Pitti Gallery. In another room of the Pitti is the "Madonna della Sedia" (Madonna of the Chair) which is, again, little injured by its present placing. It is possibly the most popular picture in the world because of its purely human quality. It is much more clever in its doing than the Granduca Madonna, though not so refined or delicate in type, nor so girlish or spiritual in feeling. The Madonna herself is easily understood, frankly feminine and unpretentious, save that she is a proud and somewhat conscious mother. The figures are placed on a barrel-head panel (called a "tondo"), and the space is filled just right. You do not feel that the figures have been crowded or bent into the circle, but that a natural action cast them into that form. It was one of Raphael's great accomplishments that he could fill just such spaces—round, square, oblong, triangular—with figures better than anyone else, fill them without strain or effort.

The two Madonnas just mentioned are flat in pattern, having no background or perspective to speak of, but it was another accomplishment of Raphael's that he could give light, air, and spacious distance when he chose. Look at the reproduction of the "Madonna of the Meadow" and notice not only the beautiful pyramidal group in the foreground but the wide and high landscape in the background. Look, again, at the Madonna called "La Belle Jardinière" for the same effect; that is, the effect of figures as a pattern in the foreground of an atmospheric sun-illuminated space. The Madonnas have lovely faces, and the children are lovely too, but these are not, perhaps, the most lasting features of the pictures. You return to them after many years to see them as graceful groups in restful landscapes. The "Madonna of the Goldfinch" is in the same class. They are pure, serene, and beautiful works, though their religious significance is now almost entirely lost to us.



LA BELLE JARDINIÈRE

The Virgin with Child and little St. John.
In the Louvre, Paris

The Sistine Madonna

That they had a religious significance, and that such significance has been distorted by removal from church altars, may be well illustrated in the celebrated "Sistine Madonna." This was the latest of his Madonna pictures, and

as everyone should know, it was painted for the Church of San Sisto at Piacenza (pee-ah-chen'-zah). In that church it was placed over the high altar in full view of the kneeling worshippers. The Madonna with the Child in her arms is shown walking forward on the clouds to meet the congregation. She is holding up the Child as the Light and Salvation of the world. A cherub throng in a golden halo is back of her. Two of the cherubs have arrived before her and are resting their elbows on the actual altar top in the church. The green altar-curtains are drawn apart. San Sisto (Pope Sixtus II), the patron saint of the church, his papal crown resting on the altar, is kneeling on the clouds, and with one hand on his bosom, and the other pointing out to the congregation is saying, "Not for me! Not for me! but for these poor people in my care. Have mercy upon them!"

As a part of worship, as a teacher of the faith, as a matter of religious belief, the picture in its original setting must have been impressive and powerful. Raphael designed it for that place and purpose. Taking it away from the church of San Sisto destroyed its significance as religion and its meaning as art. It is now in a small square room of the Dresden Gallery, and the beautiful Madonna with the Child in her arms walks down to meet, not a believing throng upon its knees praying for intercession, but a miscellaneous mob of tourists, who are, for the most part, making foolish remarks about the picture. Of course, it suffers from the wreck of its meaning. And its look is greatly changed. Glaring side windows throw a cruel light upon the picture and make the colors appear crude, whereas Raphael had painted it in bright colors to go in a dimly-lighted church.

Raphael's Genius for Assimilation

Most of Raphael's madonnas were painted in his youth. At first he followed his masters, Perugino (per-u-gee'-no) and Pinturricchio (peen-too-reek'-kee-oh) and produced the Umbrian type and sentiment. He



THE SISTINE MADONNA WITH FRAME
As it appears in the Royal Gallery, Dresden

was a very apt student, a precocious youth, and when he came down to Florence at twenty-one he quickly took up with Florentine methods. He had a genius for assimilation and drew from every source. He received, rearranged, re-combined and gave out again with astonishing originality. From the first he had cultivated every grace of mind and hand, and absorbed freely from the art about him. He copied Masaccio (mah-saht'-cho) in the Carmine; he studied closely the work of Andrea del Sarto and Michelangelo. For two years he was with Fra Bartolommeo, and his "Tempi Madonna" at Munich, his "Madonna of the Baldacchino" (bal-dah-chee'-no) in the Pitti, show the influence there. The "Madonna of the Meadow" reveals something of the light and shade, the types, the composition of Leonardo da Vinci. You can see in "La Belle Jardinière" (jar-deen-yare') and the "Madonna of the Goldfinch" certain resemblances to other painters, as in the portrait of Maddalena Doni (in the Pitti) a likeness in pose to Leonardo's "Mona Lisa"; but they are all transmuted by the genius and the skill of Raphael into something completely Raphaelesque. They are a wonderful blend, but they have upon them the individual stamp of Raphael. He alone could have done them; he alone could harmonize the excellences of other artists and fuse them into an amalgam of his own.



THE HEAD OF CHRIST

A detail of the Transfiguration. In the Vatican, Rome



POETRY

In the Vatican, Rome

Raphael in Rome

At twenty-five the youthful master was famous throughout Italy. Pope Julius II commanded him to come to Rome, and there set him at work on what are known as the "Stanze" of the Vatican. The four rooms of the Vatican containing the Raphael frescoes give the full measure of the man. Here is his strength and here also is his weakness. He began with the Stanza della Segnatura (sane-yah-too'-rah) and his great composition there of the "Disputa" shows him at his best. In it he is spontaneous and skillful, yet dignified and exalted. He never went beyond it in design, pattern, space-filling, color. It is superb. The "Parnassus," with

the figures grouped around and above a window, is more learned if perhaps more posed and academic. It has great excellences of drawing, arrangement, adaptation. Just so with the oft-quoted "School of Athens." One wonders over its design, its knowledge, its great skill. But one begins to miss in it spontaneity and personal feeling. In the next room, the Stanza dell'Elidoro there is still more of a drift toward conscious effects. In the "Expulsion" amazing thought and resource are shown, and the "Release of St. Peter," the "Mass of Bolsena," are masterful; but somehow all of them leave us cold. We admire, but are not moved or stirred by them.



A DETAIL OF THE MOUNT PARNASSUS
In the Vatican, Rome

Raphael was changing rapidly. The "Disputa," put out with so much soul, was followed in a few years by works that seem to be done after an admirable pattern; but, nevertheless, done by rule or rote or method. Finally came the Stanza dell'Incendio, (in-chend'-yo) where Raphael at thirty-four, seems to fall down, a victim to his own methods. The "Burning of the Borgo" shows him following the colossal modeling of Michelangelo and producing great lumpy figures, arranged in artificial attitudes and posed for effect. Some of the exaggeration is due, no doubt, to the work of assistants and pupils who helped on this fresco; but Raphael designed it throughout and is largely responsible for it. Here his once charming manner passes into mannerism. The work is not believable, is not sincere, not spontaneous. A method takes the place of feeling, and formula



A DETAIL OF THE DISPUTA
In the Vatican, Rome



THE SCHOOL OF ATHENS

A detail showing the portrait of the painter, third from the left
In the Vatican, Rome

Those of the Loggie—called Raphael's Bible—were executed after his death from his designs, and are remarkable largely because of their illustrative features. The Cupid and Psyche frescoes of the Farnesina Villa were also executed [by Giulio (jool'-yo) Romano] from designs by Raphael. How cleverly he could fill a space with a pattern even in his late period can be seen by the "Psyche Rising to the Palace of Venus," reproduced herewith. Notice in the triangular space framed up with garlands how beautifully the figures are disposed. To the very last he was a great designer. The "Transfiguration"—left unfinished at his death and somewhat formal as it may be—is a wonderful composition.

Raphael's Portraits

During his Roman days Raphael turned aside at times to do portraits, and those remaining to us are perhaps as satisfactory as anything he ever did. They are dignified, full of repose, intelligent, forceful. And they are done with a freedom of handling, a certainty of touch, and a sense of color that is quite astonishing. Painting as craftsmanship was not brought to completion in

succeeds to artistic spirit. The academic became firmly seated here, and here also the Decadence began. Raphael set the pace for the Decadence perhaps more truly than any other painter. He was hardly decadent himself, for he died too early for that, but those who followed him went far astray by exaggerating his mannerisms.

Later Frescoes

Raphael's later frescoes are of less importance.



PSYCHE RISING TO THE PALACE OF VENUS
In the Villa Farnesina, Rome

Raphael's day, and yet who shall say the portraits of Leo X or Julius II lack in handling, in facility, in clever manipulation of paint? And, in character, who shall say they are below Titian (tish'-an) or Rembrandt or Velasquez (vay-lahs'-keth)? The brutal humanity of the "Leo X" is powerful in its realism. The drag down of the cap over the head, the push back of the cape from the neck, the bulk of the figure in the chair, the sensitive patrician hands—how positively true they all are! Just as true is the fine feeling of the "Julius II," with the head bent forward and the aged pope for the moment lost in thought.

Those who exalt Rembrandt and Velasquez perhaps overlook the fact that they were primarily portrait painters, while Raphael was a great mural painter with portraiture taken up merely as a side venture. Yet in this foreign field, a century before Rembrandt and Velasquez, how splendidly he acquitted himself.

His Styles

Every painter shows from first to last variations in his style or manner of work. These variations are the result of different periods or stages of growth. Raphael had several styles because he was very susceptible to the influences of craftsmanship and was always learning, advancing, changing. I shall endeavor by way of review to point them out in our illustrations. Little is known about his early training



THE VISION OF EZEKIEL
In the Pitti Palace, Florence

in Umbria. His father was a painter at the court of Urbino, and was probably his first master. He was also influenced there by Timoteo Viti (vee'-tee); but the climax of his early manner was reached after he went to Perugia and became a pupil of Perugino. The influence of Perugino, and his fellow-worker Pinturricchio, resulted in what is known as Raphael's Umbrian or Peruginesque style. The picture herewith of "St. Sebastian" illustrates it. The type is practically that of Perugino—a round face with dark eyes, slight nose and mouth, and a great deal of pathos or sentiment. Taine aptly described it as "A body belonging to the Renaissance containing a soul belonging to the Middle Ages." It was a very popular type, though, in Perugino's hands, Michelangelo sneered at it because it had no great force.

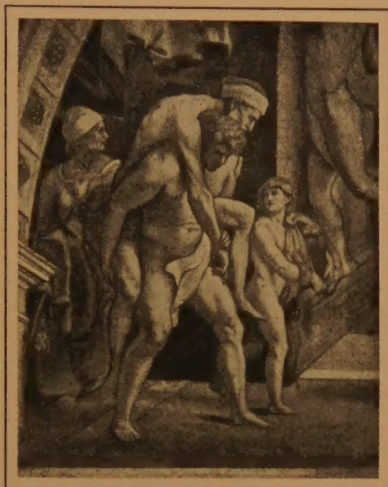
RAPHAEL

At twenty-one Raphael moved to Florence and the Perugian type and style began to change at once under the influence of the great Florentine masters. The "Madonna of the Meadow" shows a longer face, a heavier eyelid, a larger figure, more monumental

composition, more light, shade and color. The "Madonna of the Goldfinch" shows a still further expansion of form and composition with a rounding of the face and broader treatment of the drapery. In "La Belle Jardinière" and the "Madonna del Granduca" are other changes, all showing the mobile Raphael responding to the teaching and inspiration of those about him. His early training was being blended with his later observation to make what has been called his Florentine style. You may see this style even in his early portraits, such as the "Maddalena Doni." This style was more or less tentative. It lasted only a few years and then, with Raphael's going to Rome, began his third manner or what has been called his Roman style.



THE MADONNA OF THE CHAIR
In the Pitti Palace, Florence



A DETAIL OF THE BURNING OF
THE BORGO
In the Vatican, Rome



PORTRAIT OF AN UNKNOWN MAN IN
RAPHAEL'S STYLE
In the Czartoryski Gallery, Cracow

He was changing up to his death and within the Roman period continual transition is apparent. The "Disputa" is reminiscent of his Perugian and Florentine styles but broader than either. The "School of Athens" and the "Parnassus" are departures along a way hitherto untrod by any one. They are Raphael's own and are the result of much study in composition, design and space-filling. Here the academic begins to take form and with these frescoes began the establishment of rules as to how historical composition should be carried out. They formed the basis of what was called later "the grand style." The "Burning

of the Borgo" shows Raphael in an exaggerated style that is little less than a mannerism. It is a passing from the academic to the bizarre and is a decided step downward.

The change from the Florentine to the Roman manner is quite as apparent in his madonnas as in his Vatican frescoes. The "Madonna della Sedia" drops the Peruginesque and the Leonardesque types with their sentiment to become purely human—a contadina madonna in Roman peasant costume. The "Sistine Madonna" becomes classic—a Christian Minerva with grand presence and flowing drapery. Even the portraits undergo a change. They are larger in vision, more universal in representation, broader and freer in method, as we have noted in the "Julius II" and the "Leo X." The portrait of "La Donna Velata" (The Lady with the Veil)—she who posed as the model for the Sistine Madonna—is decidedly academic as you may see by the hand and the drapery; and that of the "Fornarina," though done by Raphael's pupil, Giulio Romano, shows the academic in the master's late Roman manner to perfection.

He who had been precocious as a boy, brilliant as a youth, and learned as a young man, he whom all Italy praised, was dead at thirty-seven. His charming personality, his gracious manner, his great genius, had made him much beloved. He had never married, but his name was linked with the so-called Fornarina who had served him as a model in many pictures.



ST. SEBASTIAN
In the Academy, Bergamo



A DETAIL OF THE MOUNT PARNASSUS
In the Vatican, Rome

There was romance about him before he died, and since then the glamor of his life and genius has not ceased. He was one of the great masters and had not only stamped his personality upon art, but had also made a deep impression upon the hearts of men. It was not without reason that he was called "Raphael the Divine" and the "Prince of Painters."



THE FORNARINA
In the Barberini Gallery, Rome

A Tribute from Vasari

Giorgio Vasari, the famous painter and writer on art of the sixteenth century, who lived in Raphael's time, has this to say of him:

"The large and liberal hand wherewith Heaven is sometimes pleased to accumulate the infinite riches of its treasures on the head of one sole favorite, showering on him all those rare gifts and graces which are more commonly distributed among a larger number of individuals, and accorded at long intervals of time only, has been clearly exemplified in the well-known instance of Raphael Sanzio of Urbino.

"To him of a truth it is that we owe the possession of invention, coloring and execution, brought alike and together to that point of perfection for which few could have dared to hope; nor has any man ever aspired to pass before him.

"He did not live the life of a painter, but that of a prince. Wherefore oh Art of Painting! Well mightest thou for thy part, then esteem thyself most happy, having, as thou hast, one artist among thy sons, by whose virtues and talents thou wert thyself exalted to heaven."

SUPPLEMENTARY READING

RAPHAEL, HIS LIFE, WORKS, AND TIMES

By Eugène Muntz

RAPHAEL

By Crowe and Cavalcaselle

RAPHAEL OF URBINO AND HIS FATHER

By J. D. Passavant

RAPHAEL

By Georg Gronau

LIVES OF THE MOST EMINENT PAINTERS

By Giorgio Vasari

RAPHAEL

By Adolph Paul Oppé

THE RENAISSANCE—THE FINE ARTS

By J. A. Symonds

ART OF THE ITALIAN RENAISSANCE

By H. Wölfflin

RAPHAEL

By Henry Strachey

RAPHAEL

By Elbert Hubbard

In the Little Journeys series.

RAPHAEL

By P. G. Konody

* * Information concerning the above books and articles may be had on application to the Editor of The Mentor.



You ask me a great many questions—I am going to ask you one. You tell me that the answers that you get to your questions help you—in your home reading, in your local club work, and in various ways. Good! I am glad to know that. The keynote of The Mentor is helpful service. I would rather a thousand times have you say of The Mentor, "It helps me," than simply, "It amuses me."

★ ★ ★

Now you can help The Mentor a great deal by answering one question of mine: *Just what does The Mentor mean to you?*

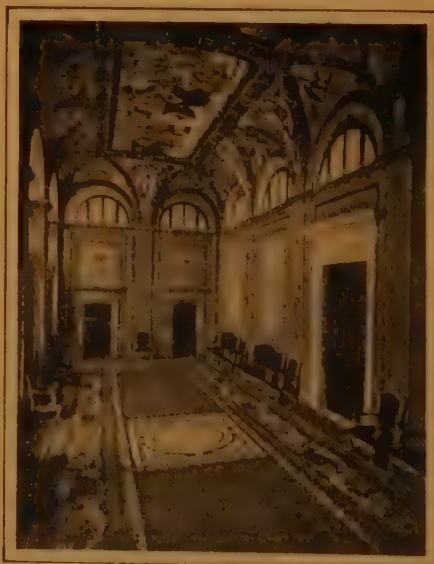
Take these different departments of knowledge and tell me the order in which your preference runs—Fine Art, Travel, History, Biography, Literature, Music, Domestic Art, Nature, Popular Science. We have had votes on this subject before and the preference has run about in the order in which I have listed the departments. But this is a campaign year. Let us have a new vote. And please understand that, in this vote on The Mentor, woman suffrage is an accepted and established fact. Some of the best suggestions I have had have come from the women members of The Mentor Association.

★ ★ ★

Why do I want to know? you ask. "Does The Mentor want ideas and subjects?" No—not that, although suggestions are welcome. I have enough ideas and subjects, however, for many years of The Mentor. What I want



RAPHAEL'S BIRTHPLACE
At Urbino, Italy



THE VESTIBULE OF THE VILLA FARNESINA,
ROME
With the frescoes of the story of Cupid and Psyche,
by Raphael

to know is just what subjects interest and help you most.

★ ★ ★

I have tried this question on nearby friends and I have had an answer from several; "We like *all* The Mentors"—which is kind but not constructively helpful.

I want you to tell me your order of preference in subjects. This is an Art number—does Art stand first with you? If so, what next, and so on. The answer to this will help—not immediately, for we have to plan our schedule for months in advance. But it will show me what fields of knowledge are particularly cherished by Mentor members.

★ ★ ★

And so I am going to send you a ballot containing several questions. I shall ask you not only what subjects you are most interested in and what parts of The Mentor Course you have found most profitable, but also what subjects not yet covered in The Mentor Course you would suggest for treatment, and what opinions you and your relatives and friends have expressed regarding The Mentor Course. You will receive this ballot with your invitation for renewal of membership. Please do not pass it unnoticed. The Mentor has given you service for many months. Do this one bit of service for The Mentor. Remember—you have made The Mentor, and The Mentor is made for you.

W. S. Moffat
EDITOR



IN THE PITTÌ PALACE, FLORENCE

THE LADY WITH THE VEIL, BY RAPHAEL

SURELY if ever an artist was born under a happy star, Raphael was. Perhaps he was not a giant of intellect, and probably his genius was less due to nature than to study; but he came at a period when two centuries of gradual artistic development had led to a point where a painter was needed to gather the different

movements of Italian art into a whole and to perfect them.

Raphael Sanzio (rah'-fay-el sahn'-zee-o) was born in the ducal city of Urbino, in Italy, on Good Friday, March 28, 1483.* This city, situated among the Apennines, on the borders of Tuscany and Umbria, was for many years one of the chief centers of intellectual and artistic activity. Raphael was the son of Giovanni (jo-van'-nee) Sanzio or Santi (sahn'-tee), who was himself a painter of some fame. Consequently, from his earliest years the boy was acquainted with the rich treasures of the splendid court of Duke Guidobaldo (gwee-do-bahl'-do), and these had a very important influence on his life.

Before Raphael was eight years old, his mother died. His father married again shortly after, but when Raphael was only eleven years old, followed his first wife to the grave. Before this, however, Giovanni had undoubtedly given his son a great deal of instruction in painting. Before Raphael was twenty years old, he was producing paintings of mature beauty. In 1495 he entered the service of the painter Timoteo Viti (vee'-tee). Toward the end of the

year 1499 he became a pupil of the artist Perugino (pair-u-gee'-no). There he learned much and was able successfully to copy the style of his master. Before long he was allowed to assist Perugino in his work.

In 1502 Perugino returned to Florence and Raphael began to execute independent works. One of these was what is called the Conestabile Madonna. It is a round panel with the Virgin reading a book of hours. This beautiful picture was sold to the Emperor of Russia in 1871 for about \$66,000, and is now in Petrograd.

Another of these early paintings was the Sposalizio. This was painted in 1504 for the Church of St. Francesco at Città di Castello.

As an example of his ability in the field of portrait painting, there may be seen the picture of his master, Perugino, which was so firm in character and perfect in execution that for many years it passed as the work of Holbein.

*The wording of Raphael's epitaph, which states that he died on the same day (of the year) on which he was born, has led some writers to the assumption that he was born on April 6th, whereas it is merely meant to signify that he was born and died on Good Friday.



IN THE PITTÌ PALACE, FLORENCE

PORTRAIT OF MAGDALEN DONI, BY RAPHAEL

DURING the four years between 1504-1508, Raphael's life was very full and stirring. Duke Guidobaldo, who had absented himself from Urbino, returned when his enemy, Pope Alexander VI, died; and thither went Raphael in 1504. He stayed there only a few months, but painted two little panels for the duke—the St.

George and the St. Michael, which are now in the Louvre.

Just at this time Florence was the center of artistic life. Michelangelo and Leonardo da Vinci, those giants of genius, were both there, and the rivalry between them was keen. So Raphael made up his mind to settle in this city. Therefore, in October, 1504, armed with a warm letter of recommendation from Duke Guidobaldo's sister, Giovanna della Rovere (jo-van'-nah del-lah ro-vair'-eh), to the Gonfaloniere Pier Soderini (gon-fahl-o-nee-ay'-reh pee'-air so-day-ree'-nee), he left Urbino for Florence. There he was welcomed and immediately accepted as an equal, in spite of his youth, by the painters of the city.

At Florence Raphael came under many influences, and he quickly shook off the style of Perugino. As one writer says, "The young man must have been fairly bewildered at the multitude of new impressions that crowded upon him in the glorious city on the banks of the Arno, with its imposing palaces and churches, its seething life and its art, so much more virile and monumental than the dreamy, almost effeminate art engendered by the soft balmy atmosphere of Umbria. How he must have revelled in the contemplation of Masaccio's noble frescoes in the Brancacci Chapel—the training school of generations of painters—which ten years

later were echoed in his tapestry cartoons for the Sistine Chapel! How he must have stood in wonder and amazement before Michelangelo's 'David,' and have resolved forthwith to devote himself to a more intimate study of the human form and movement!"

It was at this time that Raphael painted the Maddalena Doni, a portrait which shows plainly the influence of da Vinci's "Mona Lisa." From Fra Bartolommeo, who for many years was one of Raphael's closest friends, also he learned nobility of composition and skillful treatment of drapery.

The workshop of the architect Baccio d'Agnolo (bach'-o dah-nyo'-lo) was then a favorite resort of the younger artists of Florence. There Raphael met many of the Italian masters of painting.

His first visit to Florence lasted only a few months, however. In 1505 he went again to Perugia, where he painted his first fresco. At this time also was painted the Ansidei Madonna for the Church of San Fiorenzo (sahn fee-o-ren'-zo) in Perugia. This painting shows the precociousness of Raphael's genius, for he was only twenty-three years old when it was done. In 1884 the painting was purchased for the National Gallery, London, from the collection of the Duke of Marlborough for about \$350,000, far more than the highest price ever before paid for a picture.





TOWARD the end of the year 1506 Raphael returned to Florence. It was there that he produced a large number of his finest works. The records of his movements at the time are few and rather unreliable.

It is certain that he spent some time at Urbino. A few of his chief paintings during this time are "The Madonna of the Grand

Duke," "The Madonna of the Meadow," "The Madonna of the Goldfinch," and "La Belle Jardinière." To this period belongs also the portrait of himself in the Uffizi Gallery. In 1507 Raphael finished his first attempt at dramatic composition. While at Perugia the Lady Atalanta Baglione (bag-lee-o'-neh) had commissioned him to paint an altar-piece in memory of her brave and handsome, but treacherous, son, Grifonetto Baglione, who had been killed in 1500 during the course of a bloody family feud. Raphael spent an unusual amount of thought and labor on the painting, "The Entombment of Christ," but it is one of his least successful paintings. It is now in the Borghese Gallery in Rome.

Many other paintings were executed by the artist at this time, among them the "St. Catharine," in the National Gallery; the so-called portrait of Raphael by himself, at Hampton Court, which has not the remotest resemblance to Raphael; and the "Portrait of an Unknown Man," at Cracow. These pictures are questioned by experts.

Raphael had to go to Urbino in October, 1507, in connection with a law case; but he was evidently back in Florence by the following April, for Duke Guidobaldo died at this time, and Raphael was informed of the sad event by his uncle. In a letter to this uncle, Raphael expresses his grief at the news of the Duke's death and appeals

to him to procure for him another letter of recommendation to the Gonfaloniere of Florence, since it was in the power of the chief magistrate of Florence to place an important commission for the decoration of a certain apartment.

It so happened, however, that he did not need this commission; for a wider field of action was to call him. According to Vasari, the Italian painter and historian of art, Bramante of Urbino, who was engaged on the scheme of rebuilding the Cathedral of St. Peter at Rome, was a kinsman of Raphael's. Vasari also asserts that Bramante, who was in high favor with Pope Julius II, called his attention to the rare gifts of Raphael.

However, the truth is that Bramante was not connected with Raphael by any family ties; and it is more probable that Giovanna della Rovere, who had always been his staunch patroness, or her son, Francesco, the nephew and successor of Duke Guidobaldo, suggested to the Pope that Raphael be called to Rome to assist in the decoration of the papal apartments in the Vatican. Bramante, who was on terms of friendship with his fellow citizen, may well have supported the recommendation.

However that may be, the Pope's command came to Raphael, and he proceeded to Rome.



IN THE UFFIZI GALLERY, FLORENCE

POPE JULIUS II, BY RAPHAEL

RAPHAEL went to Rome at a time when many of the leading artists of the day had been attracted there by the love of the popes for art; and in this brilliant assembly of painters Raphael took almost at once a leading position. He came to Rome shortly before September, 1508, and found himself surrounded by the statues,

monuments and other wonders of the classic age which at that time were the most prominent objects of interest among students, and had even colored and influenced Christianity itself.

At Florence Raphael had occupied a modest position. He looked with reverence upon Michelangelo and Leonardo da Vinci. In Rome he was independent, the equal of the greatest. From the very beginning Pope Julius II seems to have placed great confidence in him.

Julius had disliked Pope Alexander VI, his predecessor—so much so that he did not want to live in the apartments which had been occupied by Alexander. Therefore, he decided to move into the upper rooms of the Vatican. These had already been decorated by earlier painters; but so rapidly had the taste of the time changed that Julius would not have their work. For this reason, he engaged the services of many painters, including Raphael. The young painter was entrusted with the painting of four medallions on the ceiling in the first room, the Camera della Segnatura. Raphael filled the four medallions of the vaulted ceiling with the figures of theology, philosophy, jurisprudence, and poetry.

Julius was delighted with Raphael's success with this work, and he immediately ordered him to decorate the entire suite of four rooms. He commanded that all the

fresco work done by the other artists be destroyed. But Raphael, generous as ever, succeeded in having saved some of the works of Peruzzi and Perugino, his old master.

These decorations were but a small part of Raphael's work between 1509 and 1513. It was probably in 1511 that he painted the magnificent portrait of Julius II which is now in the Pitti Palace. The face of the Pope is stern and careworn, as it might well have been in such a time of political disaster. Many other fine works of Raphael were also executed at this time.

In 1513 Giovanni de' Medici (med'-eh-chee) became Pope Leo X. Then came a period of glowing splendor and reckless magnificence as contrasted with the sterner rule of Julius II. Rome was enriched with many works of art. The financier, Agostino Chigi (ah-gos-tee'-no kee'-gee), commissioned Raphael to paint a fresco of the Triumph of Galatea in his new palace near the Tiber, the Villa Farnesina (fahr-nay-see'-nah), and Raphael also made a series of magnificent designs for the romance of Cupid and Psyche, which were carried out by a number of his pupils.

In 1514 Raphael was appointed architect of St. Peter's. From that time he was the head of a little army of painters and other workers who carried out his ideas and designs.



IN THE ROYAL GALLERY, DRESDEN DETAIL OF MOTHER AND CHILD (THE SISTINE MADONNA). BY RAPHAEL

RAPHAEL wrote a letter to his uncle, Simone Ciarla (see-mo'-neh char'-lah) on July 1, 1514, which is very interesting as it throws a great deal of light on the private life of this marvellous painter. He was at the height of his success, but was as unspoiled and as modest as ever. The letter shows, however, that Raphael by

no means lived up to the popular conception of a genius, as a man with his head in the clouds. He was cool and calculating in money matters.

In the letter to his uncle he states the amount of his fortune, of his salary as architect of St. Peter's, and of the payments that are to be made to him for work that he was doing. He also mentions certain matrimonial matters, referring to one or two advantageous matches which he was considering, but adding that he would fall in with his uncle's wishes as regarded a certain lady in Urbino, should his prospects in Rome fail him.

About this time also Raphael was having his one great love affair. The heroine of this was the beautiful Fornarina (for-nahr-ee'-nah), the daughter of a baker from Siena. She also was the model for Raphael's picture of the Lady with the Veil, and for the Sistine Madonna. This attachment lasted until Raphael's death, although in 1514 he was practically engaged to Maria Bibbiena (bee-b-ee-ay'-nah), the niece of Cardinal Bernardo Divizio. His marriage was postponed for so long that it is said Maria died of a broken heart.

Raphael's position at this time was a great and secure one. He was on terms of equality with the greatest. An interesting anecdote of the painter shows this. Two cardinals were examining a painting of Raphael's and found fault with the redness of the complexion of St. Peter and St. Paul.

"My Lords," answered Raphael, "be not concerned; because I painted them so with full intention, since we have reason to believe that St. Peter and St. Paul are as red in heaven as you see them here, for shame that their church should be governed by such as you!"

In the meanwhile Raphael was very busy with the commissions which were be-

ing heaped upon him. He kept a crowd of assistants constantly at work. Also, in addition to being architect of St. Peter's and superintendent of ceremonies, he was appointed inspector of antiquities in 1515. Some of his duties were to paint scenery and to design medals and plans; and once he found it necessary to paint a life-sized elephant on the walls of the Vatican.

Busy as he was, however, he found time to paint many of his finest works, among which are "The Vision of Ezekiel," "St. Cecilia," "Portrait of Leo X with the Cardinals de' Rossi and de' Medici," "The Sistine Madonna," and "The Transfiguration." At this time he lived in a palace which had been built by Bramante and bought by Raphael on October 7, 1517. Here he must have painted the Sistine Madonna and the Transfiguration. This palace, very much altered, may be seen in Rome today.

In the meantime, Raphael's pupils were busy decorating the remaining rooms of the Vatican, and he himself painted the beautiful Galatea fresco in the Villa Farnesina. This has been said to be the supreme expression of the spirit of the Renaissance. In 1515-1516 Raphael designed the cartoons for the tapestries which were to complete the decoration of the Sistine Chapel. They were painted by Raphael's pupils from his designs and were copied in the tapestries by the looms of Brussels. These tapestries, after many wanderings, were finally collected and are now in the Vatican. Seven of the original cartoons were discovered by Rubens. On his advice they were bought by Charles I of England in 1630. When he was executed and his collection was broken up, Oliver Cromwell saved them, and they are now in the Victoria and Albert Museum, in London.



IN 1519, the Cardinal de' Medici, who was afterwards Pope Clement VII, as Bishop of Narbonne, ordered two altar pieces for his cathedral. One of these was by Sebastiano del Piombo (say-bahs-tee-ahn'-o del pee-ahm'-bo), Raphael's Venetian rival, and was called "The Resurrection of Lazarus." It is now in the National

Gallery, London. The other was Raphael's "Transfiguration." Part of the picture was still unfinished at the death of the artist; and, since the picture was too valuable to be sent out of Rome, Cardinal de' Medici sent only "The Resurrection of Lazarus" to Narbonne. He bequeathed the "Transfiguration" to the monks of St. Pietro in Montorio. In this church it remained until it was stolen by Napoleon. However, it was returned to Italy and is now in the Vatican.

In addition to Raphael's fame as a painter, he had also great repute in the arts of architecture and sculpture. Then, too, he designed in silver, and he was especially skillful in wood-carving. He seems never to have practiced the art of engraving himself, but this form of art was carried on by some of his pupils under his supervision. Raphael also deserves honorable mention as an archaeologist.

Never in the history of the world has a painter been so universally popular as Raphael. Like other great painters of the Renaissance, he was extremely versatile. His personal beauty, charm of manner and kindness endeared him to all who knew him. In spite of the deference paid him as a painter, he was modest; and to his pupils he was as a father.

In the first part of April, 1520, when Raphael was only thirty-seven years old,

he was attacked by a fever. This became serious, and on the fourth of April he made his last will. On Good Friday, April 6th, he died amid the grief and lamentations of all who knew him and his work.

Every artist in Rome was at his funeral. His unfinished picture of the "Transfiguration" was placed at the head of the bier; and the body was borne to the Pantheon and buried there with ceremony, while all Christendom, with the pope at its head, mourned his untimely taking off. On the wall over his last resting place is a plain slab with an inscription written by his friend Cardinal Bembo.

Raphael's estate amounted to about \$150,000. He provided in his will for La Fornarina, and he left his fortune to his relatives, and his drawings and sketches to his favorite pupils.

"The death of Raphael," says Vasari "was bitterly deplored by all the Papa court, not only because he had formed part thereof, since he had held the office of chamberlain to the Pontiff, but also because Leo X had esteemed him so highly, that his loss occasioned that sovereign the bitterest grief. Oh, most happy and thrice blessed spirit, of whom all are proud to speak, whose actions are celebrated with praise by all men, and the least of whose works left behind thee is admired and prized."